

Seeking submissions for a Special Issue of the Canadian Theatre Review (summer 2020)
Editors: Julia Lane and Linda Mancini
Deadline for Proposals: May 1st 2019

Canadian Theatre Review issue 183, to be published in summer 2020, will focus on the origins and impacts of clowning in Canada. This issue aims to address the roots and history that clowning as a theatrical practice has had in Canada, as well as to examine the contemporary resurgence of clowning both on and off stage (in the circus, in hospitals, in social justice work, etc.). Some key questions that this issue will examine are as follows:

- Is there a clowning practice (or are there clowning practices) that are unique to Canada?
 - If so, how do these practices relate to other clown traditions, such as those stemming from Europe (Lecoq, Gaulier, Commedia) and those stemming from Indigenous traditions of clowning on Turtle Island?
 - What impact has the work of people like Richard Pochinko, who intentionally set out to establish a “Canadian Clown Technique,” and other significant clowns had on Canadian theatre?
 - Where is clowning making an impact in broader Canadian theatrical and social contexts?
- Is Canada currently poised as a world clown-centre and, if so, how does this impact our presence on the international stage?

There are several rich and distinct traditions of clowning in Canada and, while academics are beginning to study these traditions, much of what is known about clowning is handed down directly from mentors to students - a reality which has led to a gap in the published literature that documents, explores, and comments upon clowning in Canada. As a direct result of this gap in documentation, information is easily lost, misconstrued, and misrepresented and significant voices and perspectives are left out of the conversation. This issue of the CTR aims to be an early gathering place for the diversity of clowning practices currently vibrant within Canada, and a reference for those seeking to learn more about the traditions that have informed this work, and about its present impacts.

We are especially interested in submissions that explore themes related to: Clowns in performance (perhaps, especially, the explosion of self-described clown shows in Canadian Fringe festivals), Clowning in the context of Canadian circus traditions, Clown companies in Canada, Clowning in Black Canada, Indigenous clowning practices in Canada, clowning practices in Quebec, Clowning and critical disability studies, and Bouffon in Canada.

Abstract/Proposal (200-350 words) with 50-word bio due: May 1st 2019

Acceptances made by: June 20th 2019

Accepted and completed papers (3,000 words MAX) due: September 19th, 2019

Please send inquiries and proposals to editors: Julia Lane and Linda Mancini at:

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